



Thoreau Society Bulletin

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“Please, Sir, Would You Sign My Book to Henry David Thoreau?”

Lonnie L. Willis

One of the risks of becoming a Thoreauvian, it seems to me, is that one can never predict what enthusiasms an admiration for Thoreau will bring down on us. For me it has been an eccentric form of book collecting. Most collectors at book signings probably ask for their first editions to be signed to themselves by the authors. A writer’s inscription penned to the collector on the title page of a valued book creates a one-of-a-kind volume. The actual words may be few, but the owner’s name within the inscription suggests a personal experience with the author: you shared words, the book passed from the author’s hands to yours, and you bonded in a special way with the creator of books you love. I always have my books inscribed to Henry David Thoreau.

I first encountered Thoreau when I read *Walden* as an undergraduate. His take on life’s options and nature’s place in those options electrified me. By carefully selecting my classes and, most importantly, changing my major, I began an academic career that carried me through a doctoral dissertation on Thoreau and three decades of teaching *Walden*.

The idea to collect books signed to Thoreau came about by chance rather than design in 1988. I was standing in a queue at a bookshop in London waiting my turn to have Desmond Tutu, Archbishop of Cape Town, sign a copy of his biography. As I thumbed the index of *Tutu: Voice of the Voiceless*, I noticed a reference to civil disobedience. Apartheid, the system of white domination, reigned in South Africa at the time, and Nelson Mandela was yet in prison. I noted that Archbishop Tutu was controversial for having led the South African Council of Churches to pronounce in favor of civil disobedience against the white government. I thought that explained the squad of policemen observing our queue. Civil disobedience on my mind, I stepped up to the table and without forethought said to Archbishop Tutu, “Would you sign my book to Henry David Thoreau?”

The occasion is still clear in my memory. The Archbishop knew Thoreau’s “Resistance to Civil Government,” and we had a brief discussion of Thoreau’s influence on Gandhi and Martin Luther King, Jr. He then signed his biography: “Henry David Thoreau: God Bless and Thanks for Your Example. Desmond Tutu 22.4.88.” As I wandered off, I realized Thoreau’s name had been an introduction to a personal encounter with Desmond Tutu and a

reason for a unique inscription in the book. Would Thoreau’s name work similar magic the next time I asked for a signature?

At this date I have a special collection of fourscore books signed or inscribed to Thoreau. Many of the signings live in my memory as episodes of human drama, as when I obtained Salman Rushdie’s inscription to Thoreau in London in 1996, while he was under the threat of the *fatwa*, or because of the spirit of the writers still visible in the generosity of their inscriptions to Thoreau. Writers certainly do know who Thoreau is. Occasionally someone will need help with spelling his name, but no more than twice in over a decade of collecting have I met a writer who had no knowledge of Thoreau or his work.

Another discovery that has impressed me about writers is not only do they know who Thoreau is, but often they pay generous respect to his memory. For example, Ben Okri, the African writer with Booker prizes for both his fiction and his poetry, wrote such an homage to Thoreau in his 1991 volume of poems, *An African Elegy*. “To Henry David Thoreau,” he wrote, “for your wonderful spirit which shines still through the ages.” The Canadian poet and novelist Anne Michaels responded in like kind in her Booker-prize novel *Fugitive Pieces*, signing “in honour of Henry David Thoreau—may his spirit live long.” Tony Kushner signed a copy of the playbook for his *Angels in America* with this tribute: “To Henry David Thoreau with great admiration. Best wishes, Tony Kushner.”

It has been my experience that writers of mystery novels are gracious to meet and free with their words. Gillian Roberts (Judith Greber), for example, who sets her Amanda Pepper series in Philadelphia, was so impressed with the concept of a Thoreau collection that she mentioned Walden Pond in her inscription in *The Bluest Blood*. She wrote: “May 9, 1998. To Henry David Thoreau—Philadelphia is a bit less serene than Walden Pond, but enjoy it, anyway! Best, Gillian Roberts. (It’s great to know there is reading beyond the beyond...)”

Kent Anderson’s powerful crime novel, *Night Dogs*, first appeared in a limited edition from Dennis McMillan Publications in Tucson. Kent had signed his books beforehand, during the rush

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by collectors to find rare copies. However, when I saw him he took time to personalize my book for Thoreau: "For Henry David Thoreau—Down at the Pond, who like me, sees the world through a Night Dog's eyes, not a Cop's—Kent—the Moon is the Night Dog's Sun."

For some reason that perhaps Gillian and Kent would know, crime writers are the ones who have used the image of Walden Pond in their inscriptions. Valerie Miner inserted Walden into her message in my copy of *Murder in the English Department*: "For Henry David Thoreau, see you at the pond, Valerie Miner 6 March, 1990." Gary Alexander signed his delightful *Kiel and the Opium War*, a 1990 first edition, addressing Thoreau in the familiar as though they were good buddies: "For Henry David Thoreau, Hank, please enjoy. I'll stop by the next time I'm near the Pond. Gary Alexander." The pond also appeared in Stephen Greenleaf's note in his John Marshall Tanner mystery, *Southern Cross*, when he wrote, "To Henry David Thoreau—from another writer who's spent some time by the pond. All the best, Stephen Greenleaf." And, again, Lawrence Block followed the mystery writer's custom when he signed his Matt Scudder novel, *When the Sacred Ginmill Closes*, with this direct address: "To Henry David Thoreau—Something to read at the Pond. Lawrence Block."

However, a mystery novelist became the only writer to this day who ever vocally refused to sign a book to Thoreau. My wife and I had gone to a reading by several mystery writers in London. After the reading I picked up a novel by Ruth Rendell and one by Michael Dibdin, both writers sitting side-by-side at a table. When I offered *Kissing the Gunner's Daughter* to Ruth Rendell, with my request for an inscription to Henry David Thoreau, she declined, saying, "I won't sign a book to a dead person." Hearing her decline, Michael Dibdin leaned over and suggested, "Hand it to me. I sign books to dead people all the time!" Whereupon he signed his novel *Dirty Tricks* like this: "To Henry David Thoreau, with great admiration. Michael (Love your stuff, baby!)" After Michael signed his novel, Ms. Rendell, laughing and apparently seeking a compromise, asked my name, then signed her novel: "To Lonnie Willis, an admirer of Henry David Thoreau, Ruth Rendell." After that occasion it was only Norman Mailer who ever insisted on using my name in a convoluted manner when he signed my copy of *The Armies of the Night* this way: "To Lonnie Willis by way of Thoreau, Norman Mailer."

The one use of my own name in an inscription for Thoreau that gives me most pleasure, however, occurs in a small, thin biography of Thoreau, titled simply *Thoreau*, written by the Welsh naturalist, William Condry, who on one occasion addressed the Annual Meeting of the Thoreau Society. Mr. Condry was a conservationist and student of nature whose spirit so resembled Thoreau's that it was hard to tell them apart. He wrote this modest inscription in his fine analysis of Thoreau's life: "For Thoreau and Lonnie Willis I dedicate this copy of my unillustrious little book." The world lost another Thoreau when Mr. Condry died in 1998.

From time to time I have felt guilty about putting writers in an awkward spot with my odd requests, assuming their acquaintance with Thoreau. No writer, however, has ever been rude, and I have been pleased to find most of them identify the writer of *Walden* at once. But my startling comeuppance resulted after my usual request was put to Allen Ginsberg.

Ginsberg had finished a breathtaking reading of his poems at my university, then had sat at a table where he graciously attended a crowd of readers and their volumes of his poetry. My turn came, and I placed my copy of *White Shroud* on the table. I asked, "Mr. Ginsberg, would you please sign my book to Henry David Thoreau?" Ginsberg started to sign, stopped, put his pen down, and looked at me. "You are going about this all wrong," he said. "Obviously, you love Thoreau and his writings. That's why you want his name on the book, but your approach is wrong." He then lectured me for several minutes, explaining how I should first offer any writer a context for giving a Thoreau inscription, that I identify Thoreau and give a reason for my own appreciation of his writing. Lecture finished, Mr. Ginsberg wove in black ink among the printed words of the title page of *White Shroud* one of my most valued inscriptions: "Signed in admiration of the solitary generosity of Henry David Thoreau Allen Ginsberg 3/15/93 Boise Idaho," followed by the capital letters "AH" in a circle.

Subsequently, I have followed Allen Ginsberg's advice and have, I hope, articulated my Thoreauvian quest with a lighter touch. Perhaps more context for my own love of Thoreau's ideas has resulted in a better chance for other writers to articulate their appreciation of his works. When John Fowles was inscribing a copy of *Daniel Marlin* to Thoreau ("whom life preserve") in 1997, he spoke with energy on his recent reading of one of Thoreau's essays about nature. And Annie Proulx drew upon her own memory of Thoreau's images when she inscribed the lovely first British edition of *Heart Songs*, writing "E. Annie Proulx (in the memory of Henry David Thoreau) '...the clanking of geese down the sky...'"

Perhaps the finest articulation of love for Thoreau was penned in a copy of *An Unspoken Hunger: Stories from the Field* by Terry Tempest Williams. At the time of the book's publication, in 1994, she was Naturalist-in-Residence at the Utah Museum of Natural History, and she had most recently published her widely respected book, *Refuge*. On the cover of *An Unspoken Hunger*, the poet W. S. Merwin described Terry Tempest Williams's "awareness of the life around us, which we have learned to call 'nature.'" Inside my copy of *An Unspoken Hunger* she composed this "letter poem"

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to Thoreau:

October 13, 1994
Dearest Henry
Because of you
I can stay home
Because of you
I crossed the line in the name of civil disobedience
Because of you
I am less lonely in the world
Thank you
(and by the way, Henry, how do we simplify?)
Terry Tempest Williams

This sort of recognition of Thoreau's greatness by a writer like Terry Tempest Williams grants a special essence to my "Thoreau books" and to the man they honor.

For me as a Thoreau collector, I guess Dee Dee Ramone said it all after he slung on a Gibson guitar and riffed old Ramones tunes in a dark London basement, then set up to sign copies of his autobiography, *Poison Heart: Surviving the Ramones*. After having his spelling of Thoreau's name nudged a bit by someone in his retinue, Dee Dee turned back to his waiting readers, gestured with one tattooed arm, and said, "Thoreau? He was a great guy!"

The Last Annual Pun Survey

Randall Conrad

Michael West published his monumental *Transcendental Wordplay* in 2000, the year we presented results of the "First Annual Thoreau Pun Survey." We scarcely foresaw that this award-winning tome, which corrals countless puns by the pundit of *Walden*, would be our own Juggernaut, but coincidentally, our voluminous flow of reader contributions dried up overnight.

Before closing down the survey, however, we did receive the following interesting observations from self-described "armchair philologist" Samuel Lachise of Québec City. Like our earlier winning entries (TSB 231), this does appear to be a first. (West turned it up, of course, but Lachise found the source.) And what brighter color for our fall-foliage finale than Thoreau's favorite?

In "Autumnal Tints" Thoreau writes beautifully about the play of sunlight and foliage in the scarlet oak, his favorite tree. Remember that the scarlet-oak leaf is deeply scalloped, so that when it flutters, it mingles its earthly substance with the sky's light. The leaves, he writes, "dance, arm in arm with the light—tripping it on fantastic points...."

At this point I'm thinking: Whoa! Nice play on "trip the light fantastic"! But wait—that's a line from some popular song long after Thoreau's era? What's going on here?

Found out on the Web that "trip the light fantastic" was coined by Milton, a poet Thoreau knew well, in *L'Allegro* (1632): "Conic and trip it as ye go, / On the light fantastick toe." (Thanks to Sheila at <http://www.cosdev.com/logapr00.htm>.)

But wait again! *Trip* has its original sense of "step lightly," but how can a *toe* be *fantastic*? I assume the adjective here means "capricious," which etymologically has to do with *capering* or *leaping*.

So now, if I leap ahead two hundred sixty-two years, this expression is revived in J. W. Blake's lyrics to the popular *Sidewalks of New York*, thus:

Boys and girls together,
Me and Mamie Rourke,
Tripped the light fantastic,
On the sidewalks of New York.

The toe has vanished, and in its place the former adjective *fantastic* has slid into the nominal position, as if it were the name of a dance—a *light* dance. (Another century later, my current dictionary gives *trip the light fantastic* as an established idiom.)

In between then and now comes Thoreau with his scarlet-oak leaf. In Thoreau's version, *light*—the daylight—is the noun. The leaf *trips* the light: *dances with* it, I suppose—a loose application—by holding it in its points (its arms). Perhaps the fluttering leaf also half-*obstructs* the light, like a rapid-action shutter, and so blends with it. As Thoreau writes, "you can hardly tell at last what in the dance is leaf and what is light."



Book Review: *Thoreau's Nature*

Philip Cafaro

Jane Bennett, *Thoreau's Nature: Ethics, Politics, and the Wild*. Lanham, Md.: Rowman and Littlefield, 2002. (Original edition: Thousand Oaks, Calif.: Sage Publications, 1994.)

Eight years ago, Jane Bennett, an associate professor of politics at Goucher College, published a short study of Henry Thoreau's ethics and political philosophy, as part of Sage Publications' series in Modernity and Political Thought. Although it is well written, provocative, and altogether one of the most interesting books on Thoreau to come out in the past decade, I don't think *Thoreau's Nature* is well known to Thoreau scholars. So I was pleased to see that it had recently been republished by Rowman and Littlefield. (Although it is billed as a "new edition," the only substantive change I found was a new, four-page author's preface; the body of the book remains unchanged.) Perhaps this fascinating volume will now get the attention it deserves.

Studies of Thoreau's social and political thought have tended to focus on "Resistance to Civil Government" and the other anti-slavery writings, along, perhaps, with *Walden*. With Bob Pepperman Taylor, Bennett was one of the first to treat *A Week*, *The Maine Woods*, and Thoreau's natural-history essays as key source material for his social philosophy. She writes, "I find these naturalist writings more engaging than the political writings because they map out a larger project within which, among other things, Thoreau's arts of civil disobedience and political dissent are set: the crafting of the self..." (xxvi). Bennett's main thesis is that Thoreau's seemingly disparate projects—from civil disobedience to counting tree rings—can be related back to his attempt to create a richer life and a more authentic, integrated, and interesting self. She argues this thesis convincingly; some of the best parts of the book are those where she argues it in detail. I would single out for praise two chapters in particular. In "Techniques of the Self," Bennett draws on the work of Michel Foucault to analyze the various techniques that Thoreau employs to enrich his life ("moving inward," "idealizing a friend," "microvisioning," "hoeing beans," and so on). In "Writing a Heteroverse," she details how Thoreau's pursuit of natural history enriches his life, even as his attentiveness "creates" the various worlds that he presents in his writings. These sorts of detailed, text-based analyses are the strongest parts of the book.

Bennett reads Thoreau as a post-modernist, and she believes his "postmodern sensibility" makes him particularly relevant to contemporary issues and concerns. According to her, three dimensions of this sensibility stand out. "The first is a special alertness to the human-madness of things once considered 'natural' or 'given,' combined with an acknowledgment of the unmanageability and recalcitrance of such cultural productions." The second is "a distinctive set of fears or anxieties," including "a fear of suffocation: social life seems excessively regulated, privacy too easily invaded, individuality too readily normalized, the world overpopulated." Third is "the attempt to give the Wild its due, to respect that which resists or exceeds conventional cultural impositions of form," to preserve "heterogeneity" and "imagination" in oneself and in the world (xxvi-xxviii). I confess that I reacted with visceral antagonism to "Thoreau as po-mo." Like most academic philosophers, I equate post-modernism in philosophy with a lack of seriousness and with cutting capers just for the sake of it. However, Bennett gives a convincing and consistent reading of Thoreau as post-modernist. The fruitfulness of her analyses of specific passages suggests that her interpretive framework has merit.

In the end, however, I think Bennett makes Thoreau into a bit too much of a postmodernist and that this interpretation both mischaracterizes Thoreau's ethical philosophy and obscures its importance. For example, she praises Thoreau's aphoristic, hortatory style of ethics. His lack of system is for her "a mark of honesty and an acknowledgement of the element of contingency, even arbitrariness, in any moral vision"; it is more sensible than the search for "a more foolproof foundation for moral claims" (14). There is some truth in this interpretation of Thoreau and in Bennett's critique of a bootless search for ethical foundations. But I think *Walden's* appeals to nature, to the real, to the ideal, and to experience all show a continued search for ethical foundations. (So too does Thoreau's repeated use of the word *foundations*!) What makes Thoreau's ethical philosophy so interesting, I think, is that it combines a postmodern appreciation for playfulness,

contingency, and individual choice in our lives, with great moral seriousness—the sense that we need guidance, that we can choose *wrongly*, that some paths in life are objectively better than others. This is the line that moral philosophy must walk, as I think Thoreau realized. But even after another century and a half of mostly fruitless ethical theorizing, few philosophers realize it.

Perhaps as more philosophers wise up to the genuine limitations of ethical theorizing and the genuine possibilities of a more contingent, experimental ethics, *Walden* will begin to get due recognition as a serious work in ethical philosophy. Jane Bennett deserves credit for taking it that way and for juxtaposing Thoreau fruitfully with key theoretical and practical issues within ethics and political philosophy.

From the Executive Secretary's Office

Sandra H. Petrulionis and Danielle Garland

[**Editor's Note:** We asked Sandy Petrulionis to send a few words about the new position she has assumed in the Society and the new office she is in charge of at Penn State, Altoona, and she has favored us with the brief report immediately below, which is itself followed by a statement from one of Sandy's assistants, Danielle Garland.]

As you read in the previous *Bulletin*, this past summer the Society's Board of Directors instituted the position of Executive Secretary. I was appointed to this office and am now—along with four undergraduate students (English majors, naturally!)—handling all tasks related to Thoreau Society membership from my office at Penn State, Altoona. We maintain the membership database; send out renewal, expiration, and other routine notices; and prepare all bulk mailings, other than the *Bulletin* and the *Concord Saunterer*, which are still sent from the Society's administrative office at 44 Baker Farm in Lincoln, Massachusetts.

The Society has been able to make this change, in large part,



The student staff of the Thoreau Society Executive Secretary's office at Penn State, Altoona. Left to right: Nicole Weaver, Dustin Brandt, Jonathan Wilberschied, Danielle Garland.

thanks to the support of Penn State, Altoona. Along with subsidizing the postage expenses for mailings, the college has provided us with a computer and printer dedicated to Society work, and it paid for a student to travel with me to Concord last June to learn how to use the membership database.

An added benefit is the valuable experience for our students to become directly involved with you, the individual members. So in addition to the administrative, database-management, and other skills they're acquiring (such as how to fold lots of letters and stuff hundreds of envelopes), they are gaining an insider's perspective on Henry Thoreau and the Thoreau Society. One such observation is provided below, by Danielle Garland, who until she graduates this spring, is the student currently managing all of the Society's membership activities.

Thanks for your patience as we make this transition!



I couldn't have been more thrilled when asked to handle the membership-related tasks of the Thoreau Society. Before I took on this position, I didn't know a great deal about Thoreau, nor had I read much of his work. But through my trip this past summer to Concord and Walden Pond, I gained a true appreciation not only for Thoreau but also for the surrounding area and the other great authors who lived in Concord during the same period.

The most memorable part of my short visit to Concord was the time spent at Walden Pond. I was fortunate enough to be reading *Walden* for the first time, and the book meant so much more to me because I was able to see the actual sites Thoreau describes in his book. I was able to see where Thoreau's cabin was located, what his cabin probably looked like, where his bean field would have been, and so forth. Simply being there changed my perspective on the book's description and sense of place, and I'm thankful that I was able to experience *Walden* in this way.

Overall, we've made only a few minor changes to membership administration, so you should not notice any differences in the way your renewal and other membership paperwork is processed. If you need to contact us, our new email address is TSMembership@walden.org. Or you can leave a voice mail at (781) 259-4756. I'm excited to have this opportunity to work with all of you and hope you'll let us hear from you!

Goose Pond Preserved

W. Barksdale Maynard

Goose Pond has always played ugly duckling to its larger, more famous neighbor, Walden. Few visitors are even aware of it, lurking in the woods east of the Walden Pond State Reservation parking lot. And yet this was one of Thoreau's most visited locales: "Goose Pond, of small extent, is on my way to Flint's..." (*Walden*, 197). Like Emerson, Thoreau enjoyed walking a regular loop out the Turnpike and into the woods: "to Goose Pond via E Hosmers return by Walden" (PJ 4:110). He found its name in old town records as long ago as 1653 (PJ 6:178), and two Wood "Ducks At Goose-Pond" are recounted in one of his earliest journal entries, in 1837 (PJ 1:8). Goose Pond formed part of his experiences when living at Walden: "In the grey dawn the sleeper hears the long ducking gun explode over toward goose pond and hastening to the door sees the remnant of a flock [of]

black-duck—or teal—go whistling by" (PJ2:214).

Goose Pond's level fluctuated periodically, as did Walden's. "Countless birches white pines &c have been killed within a year or two about Goose pond by the high water— The dead birches have broken in two in the middle & fallen over In some coves where the water is shallow their wrecks make quite a dense thicket" (PJ 5:411). This year, as a drought caused Walden's level to drop extremely low, so too did Goose Pond's, and for the first time in decades it was almost completely dry, carpeted with emerald grass. When turtles making an exodus were squashed by cars on Walden Street (Route 126), volunteers, including one who earned the nickname "The Turtle Lady," helped carry them across.

In early October 2002, Goose Pond and land to the northeast of it, twenty-two acres in all, were acquired by the Massachusetts Department of Environmental Management from the Town of Concord through a land swap and added to Walden Pond State Reservation. The Walden Woods Project's Don Henley said, "The progress that has been made in the preservation of Walden Woods is attributable, in large part, to the strength of partnerships between the state and federal governments, the Walden Woods Project, the surrounding communities and local land trusts." He was on hand at a media event on a hillside above Goose Pond, where black birches had been felled to create a photogenic vista. A television reporter held a microphone close and asked questions: Why would a Texan be fighting for land conservation in Massachusetts? "Because Walden Woods is a cultural treasure. This is where the environmental movement started."

So Goose Pond is now safe from development, and Walden Pond State Reservation is significantly enlarged. All the parties involved deserve congratulations for working hard for the protection of Walden's smaller neighbor and one of the most important sites in Thoreau Country. But should the proposed rerouting of Walden Street be undertaken—called for since at least 1958 and currently under active environmental review—all eyes will again turn to Goose Pond, as the new road would curve close to its western brink.

**Please submit items for the Winter
Bulletin to the editor before**

15 January 2003

Two Limited-Edition Thoreau Broadsides

Abigail Rorer, the award-winning artist whose pen-and-ink creations illustrated Thoreau's *Faith in a Seed* (1993), David Foster's *Thoreau Country* (1999), and Thoreau's *Wild Fruits* (2000), recently printed two limited-edition broadsides and has generously agreed to let us publish images of the prints so that Society members who may be interested in purchasing one or more of the broadsides will have the opportunity to do so before they are offered to wider, more general audiences.

Rorer was inspired to create the prints after visiting Thoreau's gravesite at Sleepy Hollow Cemetery this past summer. Reading Thoreau's writings intensively in anticipation of her creative work on *Faith in a Seed* a decade ago, she found Thoreau becoming an increasingly important part of her life, but she had not realized how important he had become to her until standing over Thoreau's diminutive headstone on Author's Ridge this summer. It was a sight and an experience, she says, "that brought me to tears."

By illustrating award-winning books (many others beside the three mentioned above) and having her work featured in galleries around the country during the late 1980s and 1990s, Rorer

developed a considerable reputation as a pen-and-ink artist, but during the past three years she has focused almost exclusively on wood engraving. She acquired her own letterpress recently, started her own small business—Lone Oak Press—and had been casting about for a suitable project. Her visit to Sleepy Hollow resulted in her resolve to use two of her favorite Thoreau passages for her inaugural projects on the letterpress.

Rorer hand-printed fifty copies of each broadside on her letterpress, and has signed and numbered each print. "Surely Joy" measures 10x14 inches, is printed on an off-white paper in black ink, and sells for \$50. "The Fox," which sells for \$60, measures 10x18 inches, and is printed in



Surely joy
is the condition of life
Think of the young fry
that leap in ponds,
the myriads of insects
ushered into being
of a summer's evening,
the incessant note of the lily
with which the
woods ring in the spring,
the nonchalance of the butterfly carrying
accident and change painted
in a thousand hues upon his wings,
or the brook minnow stemming stoutly
the current, the lustre of whose
scales worn bright
by the attrition, is reflected
upon the bank

Thoreau

Image of 20 signed copies of *Thoreau's Ecstatic Witness*. Designed, engraved, and printed by
of Lone Oak Press, Petersham, Massachusetts. August 2002.

black and gray. Both prices include shipping. Those interested in purchasing one or more broadsides, or who would like more information, can contact Rorer at 16 Oliver Street, Petersham, MA 01366 U.S.A.; tel: (978) 724-6672; fax: (978) 724-3254; e-mail: loneoak3@earthlink.net.

Book Review: *Thoreau's Ecstatic Witness*
Randall Conrad

Alan D. Hodder, *Thoreau's Ecstatic Witness*. New Haven: Yale University Press, 2001. 355 pp. ISBN: 0-3000-8959-7. Hardcover, \$35.00.

Throughout his life, especially as a young man, Henry Thoreau experienced intense moments when he felt a transcendent oneness—the unity of the universe revealed. Unutterable by their very nature, these mystical episodes found more or less mediated expression throughout Thoreau's writings. For the most part, commentators have gingerly isolated Thoreau's "mystical moments" and set them to one side, so as not to disturb their analytical framework. (Thus Alfred Tauber: "*his mystical moments notwithstanding*, Thoreau is caught in the web of his own self-consciousness.") But what if this transcendent vision were so vital and pervasive that it could be detected nearly everywhere—in virtually any of Thoreau's works, informing both content and style?

That is the premise of this lucid study, which Alan Hodder grounds in the "curiously bifurcated vision or double consciousness" that he says characterizes Thoreau's life and art. Sifting passages from all periods, Hodder traces the many appearances and aspects of a lifelong spiritual state which, following Thoreau, he calls ecstasy (etymologically, "standing beside oneself").

Nowadays, we Thoreauvians are comfortable with the loose-fitting term "spirituality" in talking about Thoreau's transcendentalist-influenced values, but it isn't enough; Hodder insists on the word "religion." True, the seer of *Walden* was notoriously averse to doctrines, creeds, and institutions; his belief system was a subjective one—but it was a religion all the same because it was grounded in the idea of a deity.

Thoreau's God is not personalized like the scriptural Jehovah, but is instead "an immanent and divine 'IT,'" as Hodder writes. "This divine reality is neither he nor she, above nor beyond, past nor future, but is now timelessly here. Even more unusual is the mediating role performed by the senses. Not only is sensory experience affirmed; here the senses serve as the veritable channels of divine inspiration." Thus, Hodder concludes, Thoreau originated "an ecstatic religion of nature for which there had been no precedent till that time in American religious history."

Thoreau's Ecstatic Witness traces the evolution of this unique individual religion from a youthful transcendental idealism ("a soul mysticism of pure consciousness, more reminiscent of the Upanishads than theistic Christian mysticism") to the "more characteristic transcendental naturalism" of his maturity. In the latter mode, according to Hodder, Thoreau constantly sought "to represent ecstasy as a progressive identification of consciousness with natural forms." Accordingly, Hodder takes pains to explore the symbolism of those natural forms, such as Walden Pond's



The Fox

S UDDENLY, LOOKING DOWN THE RIVER, I saw a fox some sixty rods off, making across the hills on my left. As the snow lay five inches deep, he made but slow progress, but it was no impediment to me. So, yielding to the instinct of the chase, I tossed my head aloft and bounded away, snuffing the air like a fox bound, and spurning the world and the Humane Society at each bound. It seemed the woods rang with the hunter's horn, and Diana and all the satyrs joined in the chase and cheered me on. Olympian and Elean youths were waving palms on the hills. In the meanwhile I gained rapidly on the fox; but he showed a remarkable presence of mind, for, instead of keeping up the face of the hill, which was steep and unwooded in that part, he kept along the slope in the direction of the forest, though he lost ground by it. Notwithstanding his fright, he took no step which was not beautiful. The course on his part was a series of most graceful curves. It was a sort of leopard canter, I should say, as if he were nowise impeded by the snow, but were hounding his strength all the while. When he doubled I wheeled and cut him off, bounding with fresh vigor, and Antaeus like, recovering my strength each time I touched the snow. Having got near enough for a fair view, just as he was slipping into the wood, I gracefully yielded him the palm. He ran as though there was not a bone in his back, occasionally dropping his muzzle to the snow for a rod or two, and then tossing his head aloft when satisfied of his course. When he came to a declivity he put his fore feet together and slid down it like a cat. He trod so softly that you could not have heard it from any nearness, and yet with such expression that it would not have been quite inaudible at any distance. So, hoping this experience would prove a useful lesson to him, I returned to the village by the highway of the river.

Saturday, January 30, 1841
Henry David Thoreau



reflective surface, that Thoreau associates with doubleness. He explicates the multiple implications of Thoreau's "ecstatic puns" on words such as *intervals* in "Walking" and *extravagant* in *Walden*. Hodder characterizes four rhetorical devices by which Thoreau, particularly in *Walden*, manifests his disjunctive vision: enigma, confrontation, deliberation, and paradox.

Hodder devotes considerable space to a thoughtful examination of the influence of Asian belief systems. Although the Concord philosophers had access only to the limited range of Hindu scriptures then available in translation, they thoroughly absorbed these new religious insights. Notably, Hodder argues, Hindu literature helped Thoreau rise above the seeming contradiction between the two polarities of his own being: "Asceticism and sensuality were not so much opposing impulses as different expressions of the same generative energy. The ascetic life was attended by its own set of pleasures."

From 1850 till his death in 1862, Thoreau dedicated his journal-keeping primarily to natural-history observation, employing increasingly impersonal writing styles. To early commentators this change was evidence of a decline in Thoreau's creative inspiration—a biographical stereotype today discarded. From an epistemological standpoint, some contemporary philosophers have debated whether Thoreau's late journal-keeping represents a direct effort at "writing nature"—and, if so, whether he achieved this goal (as Sharon Cameron contends) or whether it is inherently unattainable (as Tauber declares). Like these philosophers, Hodder examines Thoreau's intent "to write himself, in effect, deliberately out of the picture" in the nature-journalizing of the late period, but Hodder has found a more rewarding mode of inquiry. By viewing Thoreau's journal overall as "the principal medium of his spiritual life," Hodder is able to conceive the twenty-year diary as a religious activity at bottom, and to present Thoreau's composition of even the seemingly dry or unfocused late-period entries as a "meditative practice" in its own right. The ingenious, absorbing interpretation of Thoreau's late journal that concludes Hodder's study is a rich and powerful contribution to lines of insightful modern scholarship pioneered by Daniel Peck, Laura Walls, and Michael Benjamin, among others. No wonder the Thoreau Society selected this outstanding thinker (he teaches religion and literature at Hampshire College, and is the author of the earlier *Emerson's Rhetoric of Revelation*) as one of the main speakers at its 2002 Gathering.

On Walden Pond, Where Thoreau Practiced Self-Resistance and Ate Squirrels

W. Barksdale Maynard

[Editor's Note: At the request of the author, all spelling and grammar errors were allowed to remain.]

For the historian researching the history of Walden Pond, it's not always easy to separate truth from fiction. Even the brochure "20 Key Facts about Walden Pond" issued by the Massachusetts Department of Environmental Management, the agency responsible for the pond and surrounding state land, is only partly accurate. Walden is not "spring fed," but rather a flow-

through lake. Nor is it true that "the main pond path is an old Indian path"; it was built in the 1930s and has little relationship to the undulating, barely perceptible trail Thoreau saw. When such "official" sources are wrong, you can imagine how much inaccuracy is to be found elsewhere—much of it unintentionally funny.

For example, John A. Herbert's travel piece in the *St. Petersburg* [Florida] *Times*, "For Hiking, Biking, Try Walden Pond." Yes, "Biking," notwithstanding the fact that the second sentence of the article reports that things prohibited at the pond include "bikes." Perhaps Herbert is encouraging us to act in the spirit of what he calls "the definitive book on civil disobedience, *Walden*, which would have trashed all these modern prohibitions."

Herbert's descriptions of Walden Pond suggest a somewhat limited familiarity with the place. It is "part of a 400-acre Massachusetts state park. The land was donated by the Concord family of author-poet Ralph Waldo Emerson, as well as the Hard Rock Cafe chain, Reebok and AT&T." He supposes that "many visitors in swimsuits approach Walden with the same hushed voices they probably save for church. Nor is there any litter in sight."

As for Thoreau, he "was given a small piece of wooded land by the Emerson family.... He spent a few years there thinking about the meaning of life, and he published his treatise on civil disobedience years later. After Thoreau moved from the cabin in the 1850s, it was used to store grain. By 1870, the cabin had been torn down for scrap lumber and to roof over an outhouse." From the "postwar replica" [of 1985, actually] in the parking lot "the stone foundation of the original cabin is a 15-minute walk overlooking the entrance to the pond."

Warming to his subject, Herbert adds, "Developers had first envisioned Walden as a site for condominiums and shopping malls.... Thoreau might have liked the naming of complexes after him and Walden Pond." Thoreau bravely spoke "against slavery and what he saw as economic injustices" before his death; now "he's buried in the 300-year-old [actually from 1855] Sleepy Hollow Cemetery."

Herbert's article is amusing in the breadth of its inaccuracies, but the Web offers the most fertile ground for error. (Appropriately, Herbert's article is online at www.sptimes.com/News/090901/Travel/For_hiking_biking_t.shtml.) The truly devoted Thoreauvian might consider moving to the following development in Lynchburg, Virginia—as advertised on the Web: "Walden Pond Apartment Homes is just minutes from River Ridge Mall, Wal-Mart, Target, Food Lion, CVS Pharmacy, the Plaza Shopping Center and much more!... Our Jr. Olympic-size swimming pool, lighted tennis courts, fishing pond, fully equipped fitness center, basketball court, clubhouse and unique guest apartment make Walden Pond the place to live.... Comprised of buildings 1400-2400, Thoreau's Cove is nearest the pond, gazebo, picnic area and a tot lot. The paved jogging trail curves around it. If you have your own washer and dryer, consider Thoreau's Cove."

On some websites devoted to Thoreau, readers weigh in with observations that make the historian smile. "If one reads for pleasure, than Walden is certainly a buffet of great proportions"—especially the chapter, "Nature." Another commentator is less enthusiastic: "Henry David Thoreau (whose real name was David Henry Thoreau ... maybe he was dyslexic) decided to take a break from civilization for a couple of years and write a flowery book that no one can understand." "Thoreau was not self-reliant. He couldn't hold a job.... [He] subsisted mainly on what he could gather on the ground to eat (like a squirrel).... Thorcau was a 19th

century version of a starving artist, tree-hugging hippie and homeless bum rolled all into one."

Internet "chatrooms" attract procrastinating students who post desperate, night-before-the-deadline queries: "WALDEN EXPERTS PLEASE READ!!!!!" Their pleas are heartfelt:

"What is the main idea of civil disobedience?? I was reading through it and the language that was used was soooo flowery and it just went right over my head. can anyone explain it to me?"

"I have to do a report on Thoreau's Walden, and how self resistance is applied ... can anyone help out??? or does anyone know where there are quotes from Walden, with what peoples interpretations of what they mean?"

"Essay due tomorrow.... Please if anyone could helps me with this. Give me some examples or where to look or just give it straight out.... Topic: 'What evidence exists that Thoreau was anti-slavery?'"

"Okay, I'm writing a comprehensive essay on Thoreau's works, philosophical beliefs, and a full biographical sketch [in] two pages.... I don't think I can do it without cutting something major out. Any suggestions?"

"Could someone please help! I have a presentation to do on Civil Disobedience. I want to know what is the importance of Civil Disobedience, what are the important themes emanating from Civil Disobedience, what constructive, and negative criticisms can be made about Civil Disobedience? In addition could someone tell me of different sites i can go to get help on Thoreau's Walden Pond. Thanks A Million!"

Assisting these hapless scholars are purported Thoreau Chatroom Experts, cloaked, for some reason, in anonymity. "Freaky Deaky"—who, one suspects, is something less than a Walter Harding—is nonetheless lauded by one fan as "intelligent end a great help to students of Literature." The Experts encourage scholarship, of a sort. A college student posts, full-text, her groundbreaking essay, "Walden as a 12 Step Program," in which it is argued that "Thoreau receives guidance from the Pond; similar to the guidance an alcoholic obtains from their A.A. sponsor." This fires the imagination of an Expert, who chirps, "It seems to me that you might be able to get it published. You might ask your professor if he would be interested in becoming a coauthor." How did the published-scholar-to-be first become interested in Thoreau? "It was a few weeks ago when he [Thoreau] was the assigned author of the day for my Early American Literature Class.... Until then, I have never heard of him. Actually, I have only read one book for leisure, Tuesdays With Morrie by Mitch Albem."

On Amazon.com, peanut-gallery reviewers critique *Walden*. Few of them seem likely to join the Thoreau Society:

"Why does it seem that students from around the country are all being forced by their English teachers to read this stinking book!"

"I just had the misfortune of reading this piece of junk for my summer reading ... the worst book that I had ever read in my whole life!"

"The things this dude said made absolutely no sense [and] we get to see what neurosis plagued his diseased mind.... Pages upon pages of vivid description about scenery, the little fighting ants, the whippor-whill, the

squirrels under the floorboards, the bees ... how they infested his cozy little shack ... what do we care about his pests in nature? I mean, how much can you really say about ice melting?"

Leaving the Internet (with relief) and turning to quaint, old-fashioned reality, we may flip through the guestbook at the Thoreau house replica at Walden Pond State Reservation for further insights into public perceptions. Here are dubious tributes: "My dog's name is Thoreau." "My dad named me after looking at the sky over Thoreau's Cove. —Skye Shirley." The nagging question of Henry's sexuality is conclusively settled by one Olaf Blomquist of Montana, who writes, "I'm a descendant of Thoreau." Visitors offer their favorite Thoreau quotations, including, "With all its sham, drudgery, and broken dreams, it's still a beautiful world." But alas, those Amazon.comian skeptics are here, too: "He was moocher and he smelled!" "We know Emerson brought him food." As for his paucity of furniture, "He could of went to Pier One." One visitor echoes that familiar refrain, "Did he eat squirrels?"

"I liked the movie better," one tourist writes in the guestbook. This baffles me. I encounter another reference: "Seen the film, now the lake." I don't quite understand this either, until a third encounter: "It's time to re-read 'On Walden Pond.'" Um, could you possibly be thinking of the 1981 movie, *On Golden Pond*? You know—the one starring that rascally old squirrel-eater, Henry Thoreaufonda?

Another Possible Photographic Image of Thoreau

Mark Stirling

At a book fair earlier this year I was thumbing through an enormous number of cartes de visite, looking for items to add to my inventory (I own a rare-book shop) or my own Emerson collection. When I glimpsed at the carte de visite shown on the next page, I stopped and thought, "That looks like Thoreau." I turned it over and noted the Wakefield, Massachusetts, imprint. "How intriguing," I thought, "but it couldn't be him." I went back to the booth I had rented at the fair, but for the next couple of hours I could not shake that image—or the oddly excited feeling it gave me. I knew that if I left the fair without that picture I would always regret it, so I returned to the large collection of cartes de visite and purchased the picture for four dollars. The pleasure I have since derived from researching the carte has more than compensated me for the very modest purchase price.

According to Thomas Blanding and Walter Harding (*A Thoreau Iconography*, Thoreau Society Booklet no. 30, 1980), there are only two known photographic likenesses of Thoreau: the Maxham daguerreotype of 1856, made by Benjamin D. Maxham of Worcester, Massachusetts, and the Dunshee ambrotype of 1861, made by E. S. Dunshee of New Bedford, Massachusetts. In the former Thoreau is wearing a Galway-style beard; in the Dunshee picture he has a full beard, worn from 1857 until his death. Three specimens of the Maxham picture are known to exist, each slightly different. Blanding and Harding mention that it was a common practice to have three daguerreotypes made at a sitting. Since the Wakeman sale of 1924, we have not known the location of one of

the two known imprints of the Dunshee ambrotype.

There is written evidence that Thoreau sat for a photographer at least one other time, on 17 January 1857, as we know from a letter by Ellen Emerson on that day to her father: "Mr Thoreau ... went to have his Ambrotype taken today and such a shocking, spectral, black and white picture ... was never seen. I am to carry it back and poor Mr Thoreau has got to go again" (*The Letters of Ellen Tucker Emerson*, 2 vols., ed. Edith E.W. Gregg [Kent, Ohio: Kent State UP, 1982]). Another possible likeness of Thoreau was put forward in *Bulletin* 220 (Summer 1997) by Elizabeth Witherell in her excellent article "Do We Have Another Image of Thoreau?"—which was illustrated by a daguerreotype found in a Rhode Island



antique shop by Edward McCann of Vancouver, British Columbia. I understand that this daguerreotype stimulated a great deal of discussion among Thoreau Society members, particularly at the Annual Gathering that summer (1997). Now I offer the aforementioned carte de visite to the consideration of Thoreau Society members.

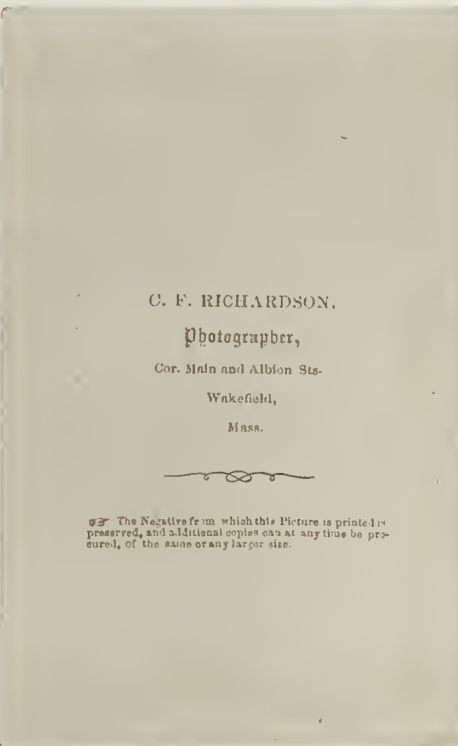
As a photographic product or format, the carte de visite was invented in France in the early- to mid-1850s, probably receiving its name from the coincidence that it was roughly the same size (about 2¼ x 3½ inches, pasted to a slightly larger card) as the visiting or calling cards then in vogue and, indeed, was itself sometimes used as a calling card. Very soon after the first cartes began to appear, the format became popular as the best and cheapest album photograph available. Although cartes were being produced in the United States by 1859, it was not until 1861 that "a revolution in pictures" occurred because during that year, according to the editor of the *American Journal of Photography*, "the card photograph has swept everything before it" (quoted from a contemporary source in William C. Darrah, *Cartes de Visite in Nineteenth Century Photography*, Gettysburg, Pa.: W. C. Darrah, 1981). So popular did cartes de visite become that in August 1864 the U.S. Government, seeing an opportunity to generate additional revenue to help finance its war efforts, placed a two-cent (and the following year a three-cent) tax on each carte. This tax remained in effect until August 1866, so any carte de visite sold in the United States during that two-year period would have a canceled tax stamp affixed (Robin and Carol Wichard, *Victorian Cartes de Visite* Princes Risborough, U.K.: Shire Publications, 1999).

Dating cartes de visite that bear no tax stamp can be difficult and uncertain. Before 1867 head size "was very small, ranging

between 12 and 24 mm and averaging 18 mm," whereas after 1867 "improved lenses permitted a shorter working distance between camera and sitter, resulting in a much larger image," averaging about 36 mm (Darrah). "The vignetted head was enormously popular in the United States in the 1860's.... It was 'a bust picture ... only the head and shoulders, seemingly clouded off'"

(Darrah, quoting from C. Waldack, "The Card Photograph," 1862). Between 1860 and 1885 the thickness of the card stock gradually increased, and the imprint or backmark evolved from simple designs to more elaborate and decorative ones (Darrah; Wichard and Wichard).

Applying these criteria, we can speculate that the Richardson carte dates from the 1859 to early 1864 period or possibly late 1866 to 1867. At 18 mm, the



head is relatively small, and the subject has assumed a "vignette" pose. Of about thirty cartes de visite currently in my inventory, this one appears to be the thinnest, and the backmark, as can be seen from the illustration, is extremely simple, limited to just a few lines of type. There is no evidence of a tax stamp having been affixed.

Other evidence might be used to shed light on the date of the Richardson carte. If the career of photographer C. F. Richardson could be traced, for example, his tenure in Wakefield may help narrow the range of possible dates. And someone with expertise in period clothing may be able to pin the clothing to a particular period. Should Society members wish to send me their comments on the carte, I would appreciate hearing from them. Please address comments to Up-Country Letters, P.O. Box 550367, South Lake Tahoe, CA 96155 U.S.A.; tel: (530) 577-2089; email: bookworm@oakweb.com.

Notes & Queries

☞ The premiere of *Wilderness and Spirit: A Mountain Called Katahdin*, a film by James "Huey" Coleman, will take place 16 November 2002, 3:30 p.m., at Railroad Square Cinema, Railroad Square, Waterville, Maine. The film will be shown again on 17 November 2002, 1 p.m., at The Movies on Exchange Street theater, 10 Exchange Street, Portland, Maine. Both screenings are open to the public. Tickets for these fundraising screenings are \$25 per person and include a reception. An additional screening has been scheduled for 17 November 2002 at 3:15 p.m. at The Movies on Exchange Street, Portland. The cost for the additional

screening is \$15 and does not include a reception. Five years in the making, *Wilderness and Spirit, A Mountain Called Katahdin*, is a 100-minute feature-length documentary that features footage of the “Katahdin 100 Run” of the Penobscot people and Earl Shaffer’s historic climb up Katahdin on his fiftieth-anniversary Appalachian Trail Thru Hike. The film brings together the writings of Thoreau; the paintings of Frederic Church and Marsden Hartley; interviews with Baxter State Park staff, descendants of Governor Percival Baxter, and Donn Fendler, (subject of *Lost on a Mountain in Maine*); the legendary stories, dances, and music of the Penobscot people; and the recollections of the residents of Millinocket, Maine, and the hikers and climbers of Katahdin. The soundtrack features music composed by Tom Myron and traditional Penobscot music performed by the Keepers of the Penobscot Drum. For more information, contact Films by Huey, 103 Montrose Avenue, Portland, ME 04103 U.S.A.; tel. (207) 773-1130; email: hueyfilm@nls.net; or visit www.filmsbyhuey.com.

☞ Bobby Darin, the well-known 1950s singer, was born in Bronx, New York, on 14 May 1936 and christened Walden Waldo Robert Cassotto, his first two names suggesting there may be a transcendentalist connection. If anyone knows of such a connection, we would like to hear about it.

☞ If you are interested in joining the Emerson Society listserv, email a request to listserv@listserv.redlands.edu. In the body of the message simply type “subscribe emerson-l” (that is a lower-case “L” after the hyphen, not the numeral “1”). Be sure to omit any subject line, automatic signature, or close. The system will notify you that you have been added to the emerson-l list by sending you an email message, which will contain a link that you must click on in order to finalize your subscription. You must finalize your subscription within forty-eight hours or begin the process again.

☞ Barksdale Maynard points our attention to www.stilesdesigns.com, which offers *Cabins: A Guide to Building Your Own Nature Retreat*, by David and Jeanie Stiles—an apparently self-published “cabin building manual which includes everything you need to know about building your own cabin getaway. It is filled with over 400 detailed illustrations.... Designs, floor plans, construction basics and architectural details describe how to build

a variety of cabins, including a log cabin, pole built cabin, lakeside cabin, Japanese Moongazing cottage, and an A-frame retreat.” As the illustration (downloaded from the Website—hence the blurriness of the image—and appearing here with permission) indicates, “Thoreau’s Cabin” is one of the designs featured in the book, which sells for \$19.95.

☞ The Thoreau Society sponsors two sessions at the annual convention of the American Literature Association (each May) and two more sessions at the annual convention of the Modern Language Association (each December). The Society’s conference

planners, Laura Dassow Walls (wallsl@lafayette.edu) and Sandy Petrulionis (shp2@psu.edu), invite Society members to submit ideas, topics, and papers for these sessions.

☞ Clarence Burley sends us an Autumn 2002 Marshall Field’s “Direct” catalogue, which offers an “exclusive” handcrafted 8x12-inch “Thoreau Etched Mirror” with beveled edge and “elegant blue ribbon” for \$39, etched with “Go *confidently* in the direction of your *dreams*. Live the life you’ve *imagined*. —Thoreau.” The catalogue also offers a laminated, handcrafted “Louisa May Alcott Fabric Print” by Katherine Dunn with the quotation, “I am not afraid of storms, for I have learned how to sail my ship.”

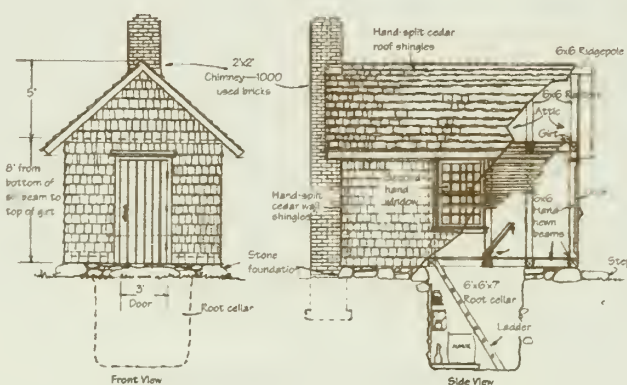
☞ Society member Victor Carl Friesen of Rosthern, Saskatchewan, has published *Where the Rivers Run: Stories of the Saskatchewan and the People Drawn to Its Shores* (Surrey, British Columbia: Heritage House Publishing, 2002), ISBN: 1-894004-77-9, \$21.95. While not a Thoreau-related book, particularly, it does mention Thoreau several times and discusses early Canadian author-explorers whose writings Thoreau read with keen interest.

☞ Henrik Otterberg sends word that on 4 September 2002 Thoreau was presented to a nationwide Swedish audience of public-radio listeners in an hour-long (2–3 p.m.) informative and energetic program by Mikael Timm, a well-respected cultural journalist who had traveled to Concord, Massachusetts, via New York and Ellis Island in search of “the soul of America.” The broadcast included interviews with Concord residents and Thoreau aficionados, as well as generous readings from *A Week*, *Walden*, “Walking,” and “Resistance to Civil Government.” It was rebroadcast the following evening between 6 and 7 p.m., and was part of a series of broadcasts timed just prior to the anniversary of September 11th to give a cultural portrait of the U.S. beyond the daily, mostly political newsflow otherwise dominating the Swedish media. Three other broadcasts—on Faulkner, Steinbeck, and Melville—aired before the 9–11 anniversary as well.

☞ John Osborne, a freelance industrial journalist living in the United Kingdom, wrote to the Yahoo.com group, Waldenlist, on 10 September 2002 to report that on the evening of 2 September

BBC Radio 3 had broadcast a BBC Prom concert, which began with Charles Ives’s *A Symphony: New England Holidays*, also known as the “Holidays Symphony.” During a 6 September rebroadcast, BBC presenter Louise Fryer noted that a Thoreau quotation is printed in the score: “Cold and solitude are friends of mine.” Osborne wanted to know the source of the quotation, so he visited the online programme notes at www.bbc.co.uk/proms/notes, where he read Calum MacDonald’s comment to “Decoration Day,” the second movement or tone poem in the four-section symphony: “starting in the morning as people gather flowers for the ceremonial and then assemble on the village green: ‘It is a day,

as Thoreau suggests, when there is a pervading consciousness of “Nature’s kinship with the lower order—man” ... the Town Hall is filled with the Spring’s harvest of lilacs, daisies and peonies....” Not finding the source there, Osborne tried Waldenlist, and eventually Austin Meredith was able to oblige him by pointing out that the source of the “Cold and solitude” quotation is Thoreau’s journal entry of 7 January 1857. In the meantime, however, a discussion sprang up around “Decoration Day,” which Stephen Savage suggested “started after the end of the American Civil War and is now called Memorial Day....” Then Michael Frederick



pointed out that after a visit to Gettysburg, Pennsylvania, on Memorial Day in 1995, he had passed through Boalsburg, Pennsylvania, which boasts of being the birthplace of Memorial Day (or perhaps Decoration Day?), the first celebration taking place there "in 1864 according to one website," Frederick wrote.

☞ The online "Concord Magazine," published at www.concordma.com/magazine, almost invariably features articles relating to Thoreau. The Autumn 2002 issue, for instance, contains "Waldenhenge," photos by Rich Stevenson and Deborah Bier of the stone piles stacked up in the water along the beach on the eastern side of the mouth of Thoreau's Cove at Walden Pond; Richard Smith's biographical overview of Thoreau's friend and famed orator, "Wendell Phillips: The Voice of the Abolition Movement"; Leslie Perrin Wilson's description of the current displays (and associated events) at four Concord-area locations, "Celebrating the Landscape Photography of Herbert Wendell Gleason"; and the current installment of "The Thoreau Almanac," finding arrowheads in Concord's fields.

☞ Jim Dawson sends us three references to Thoreau in Clark Blaise's *Time Lord: Sir Sandford Fleming and the Creation of Standard Time* (New York: Pantheon Books, 2000)—perhaps the most interesting being this one: "*Walden* was an assertion of individuality resisting industrialization, an American version (and near-total inversion) of Marx and Engel's chain-rattling *Communist Manifesto*, not so coincidentally researched the same year."

☞ Antonio Casado da Rocha has almost finished his biography of Thoreau in Spanish, which will be the first book-length treatment in that language of Thoreau's life and works. He encourages members who may have suggestions, quotations, or information about Thoreau that might be particularly relevant to a Spanish or Spanish-speaking audience to contact him at acdr@sf.edu.es.

☞ Clarence Burley sends us a copy of the page for the week of 18 August in the 2003 calendar "The Mariner's Book of Days" by Peter H. Spectre, which page is headed by the sentence from "The Highland Light" chapter of *Cape Cod*, "The bottom of the sea is strewn with anchors..." (Princeton Edition, p. 128).

☞ Bob Gross, the Mellon Distinguished Scholar-in-Residence at the American Antiquarian Society (AAS) in Worcester, Massachusetts, and professor at the College of William and Mary, delivered a public program in the AAS's Antiquarian Hall on 17 October 2002 titled "Minutemen, Transcendentalists, and the Making of New England." As the "Calendar of Events" below points out, he will conduct a seminar on "The Transcendentalists and Their World" at the AAS on 4 March 2003. Society Board

member Helen Deese (Papers of Caroline Healey Dall) conducted a seminar on "Louisa May Alcott's *Moods: A New Archival Discovery*" at the AAS on 7 November 2002.

☞ On 26 October 2002 the Minneapolis-based Dale Warland Singers performed "Walden Pond: An American Choral Music Celebration" at Westwood Lutheran Church in St. Louis Park, Minnesota. The group commissioned the mixed-chorus, harp, and three-cello work from composer and librettist Dominick Argento in 1996 and premiered the work in November of that year. Argento lives in Minneapolis; is well known for his choral works, art songs, incidental theater music, and more than a dozen operas; and has been called "one of America's leading composers and among the most frequently performed 20th century composers of opera."

☞ Arcadia Publishing of Charleston, South Carolina, publisher of many local-history photo volumes, will soon publish a "then-and-now" volume about Walden Pond that was compiled by Tim Smith, one of our excellent clerks at the Shop at Walden Pond. As the "Calendar of Events" below indicates, Smith will be available to sign copies of his new book at the Shop during the Holiday Open House on 7 December.

☞ Corrine Smith finds two interesting mentions of Thoreau in her recent reading. In *Who Will Cry When You Die? Life Lessons from the Monk Who Sold His Ferrari* by Robin Sharma (Hay House,

2002), the author urges his readers to think about who they would select as ideal neighbors. His own ideal neighborhood would be populated by Norman Vincent Peale, Baltasar Gracian, Billie Holiday, Nelson Mandela, Og Mandino, Mother Teresa, Richard Branson, Pierre Elliott Trudeau, Miles Davis, Muhammad Ali, Benjamin Franklin, and (of course) Henry David Thoreau. Ted Leeson, author of *Jerusalem Creek* (Lyons Press, 2002), ponders the benefit of actually owning his own trout stream: "Private ownership does sometimes save trout streams, but it also caters to one of the uglier human attributes, which is to grab a little piece of paradise and then pull up the ladder after yourself. And you need only visit certain rivers in Montana to see how that attitude has in the end harmed a great many more places than it has helped. There are not enough Waldens (or for some of us, enough Emersons) for every man to be Thoreau. It may well be a good quality in a person to own a trout stream—depends on the person—but for most of us, it is probably a better quality not to."

☞ A member who wishes to remain anonymous pointed out to us a particularly erudite instance of American *haute couture* involving Thoreau. In episode 310, "First Encounter of the Close Kind," of *Dawson's Creek*, which we understand is a discontinued television show, Jack is sitting on a bench looking at a book when

MEMBERS, PLEASE NOTE

The Thoreau Society is in the process of creating a new electronic membership database, which will be accessible to all members and will include the names and contact information for those members who provide us with written permission to list their names and contact information.

As a member, you need to let us know by email (TSMembership@walden.org) or regular mail (Thoreau Society, Electronic Database, 44 Baker Farm, Lincoln, MA 01773-3004 U.S.A.) if you want to be included on the public-access listing—and if so, what information (name, title, affiliation, mailing address, email address, etc.), you want to have listed.

You will not be included on any public Society membership listings until you send us your written permission to do so.

Andie comes up to him and inquires what he's got, to which Jack responds, "Uh—just, uh, you know, a guidebook to Boston." Andie retorts, "Oh. OK, tell me you are not going off in search of Thoreau's butt-print at Walden Pond??" Jack laughs and announces, "No, I hadn't planned on that." The episode aired on 15 December 1999. The entire script of the episode is available for study at www.dawsonscreek.com.

☞ On 2 November 2002 Walter Brain led the first of the Society's walks for the 2002–2003 season, this one to Estabrook Woods, where cellar holes and springs were the focus.

☞ The Minneapolis *Star Tribune* of 1 October 2002 contained an obituary of Society member and highly esteemed rare-book collector and donor J. Harold Kittleson, who died 27 September at the age of 97. Kittleson's collection of nineteenth-century New England authors, which he donated to the Minneapolis Public Library Special Collections Department, includes manuscripts, letters, and books by Thoreau (including his copy of Virgil, signed, "D. H. Thoreau, Hollis 20, Sept. 4th."), Emerson, and fifty-four other New England authors.

☞ The son of Professor Satoru Katayama of Sanyo-Gakuen University in Japan informs us that his father, who was a long-time member of our Society and an active member of the Thoreau Society of Japan, died in November 2001.

☞ Jim Dawson wants to compile a comprehensive list of the myths or stereotypes that have grown up around Thoreau over the many decades since his death—and, indeed, that were being generated even during Thoreau's lifetime—and would appreciate hearing from members who would like to share their ideas on Thoreau myths and stereotypes. Contact James Dawson; P.O. Box 154; Trappe, Md. 21673 U.S.A.; email: unicorn@talb.lib.md.us.

☞ Dover Publications is coming out with a "Dover Large Print Classic" edition of *Walden; or, Life in the Woods*.

☞ Robin Vaupel, 8th-grade Humanities teacher at Rincon Middle School in Escondido, California, has had the manuscript of her first novel accepted by Holiday House, a New York publisher of children's books. The novel, which is titled *My Contract with Henry* and is to be published sometime next year, is about Thoreau's impact "on four junior high school students who study the life of the famous writer in their English class. The young people set out to mimic Thoreau's years at Walden Pond by building their own cabin in the forest and applying his principles of simple living."

☞ At the end of his interesting article "The Women at the Concord Tombs" (*Christianity Today International/Books & Culture Magazine*, 5, no. 1 [January/February 1999]: 34), Richard J. Mouw, president of Fuller Theological Seminar, writes, "There is nothing new in [the] insistence that the men buried on Authors Ridge were in a conversation of sorts with their literal ancestors. Perhaps the time has come to imagine what it would have been like for them to participate in a serious conversation with their own offspring."

☞ John Costinc sends us a snippet by Marilynne K. Roach from *Yankee Magazine* of April 1997 about the word *drisk*, which the *Oxford English Dictionary* (OED) cites as an Americanism and defines as a drizzling mist of fine rain. The two examples cited by the OED were written by the New England merchant, magistrate, and diarist Samuel Sewall (1652–1730)—and by Thoreau. Roach points out that "Coincidentally, Thoreau made his one and only marriage proposal to Ellen Sewall, one of Samuel's descendants. She declined and (you might say) drisked on the idea."



Mt. Monadnock in southwestern New Hampshire, which Thoreau climbed in 1843 or 1844, September 1852, June 1858 (with Blake), and August 1860 (with Channing).

Additions to the Thoreau Bibliography

Bradley P. Dean

- Anonymous. "Ideas That Changed the World." *Scholastic Scope*, 50, no. 9 (7 January 2002): 14. Various quotations from Thoreau, Gandhi, and King; asks students to comment on the ideas and support their reasoning.
- . "The Myth of Ownership: Taxes and Justice." *New York Law Journal*, 13 September 2002. Discusses the implications of two claims: Thoreau's claim that by our respect for the law we "are daily made the agents of injustice," and the anonymous author's claim that politicians regularly use our taxes for illegal and immoral purposes.
- Arnold, Kenneth. "An Interdependent Web: Interview with James Ishmael Ford." *Cross Currents*, 52, no. 1 (Spring 2002): 38–53. An interview with the senior minister at the First Unitarian Society of West Newton, Massachusetts, who discusses his group, called Henry David Thoreau Zen Sangha, and claims that "some interesting arguments" can be made "for Thoreau as a proto-Buddhist."
- Bellis, Peter J. *Aesthetics and Politics in Hawthorne, Whitman, and Thoreau*. Athens, Ga.: U Georgia P, 2002. 232p. Hardcover, ISBN: 0-8203-2392-6, \$39.95.
- Bennett, Jane. *Thoreau's Nature, Ethics, Politics and the Wild*. Lanham, Md.: Rowman & Littlefield Publishers, Inc., 2002. 176p. Hardcover, ISBN: 0-7425-2140-0, \$65; paperback, ISBN: 0-7425-2141-9, \$24.95. A "new edition," according to the publisher, of a titled originally published in 1994; reviewed above by Phil Cafaro.
- . *Thoreau's Nature, Ethics, Politics and the Wild*. Anonymous untitled review. *Reference and Research Book News*, 1 August 2002.
- Berger, Michael Benjamin. *Thoreau's Late Career and "The Dispersion of Seeds": The Saunterer's Synoptic Vision*. Untitled review. Ian F. A. Bell, *Journal of American Studies*,

- 36, no. 2 (August 2002): 325–326. Although Berger's "study would benefit from a more extensive consideration of the science that surrounded Thoreau" and has three other shortcomings, Berger "should feel confident that his act of salvation [of rescuing "Thoreau from the charge that his capacities fell into decline" after *Walden*] has accomplished its task."
- Botkin, Daniel. *No Man's Garden: Thoreau and a New Vision for Civilization and Nature*. Untitled review by Steven M. Schnell, *Quarterly Review of Biology*, 77, no. 2 (June 2002): 218. Although science "can tell us what is, but not what ought to be," and although Botkin's "unstinting faith in quantification is ... problematic," the book "is a thought-provoking read for anyone involved in the science and politics of environmentalism."
- Cain, William E. *A Historical Guide to Henry David Thoreau*. Untitled review: Richard Schneider, *Literature and Environment: The Journal of the Association for the Study of Literature and Environment in Japan*, 5 October 2002.
- Cronkite, Walter, Dale Minor, Ginny Durrin. *Walden* [videorecording]. Princeton, N.J.: Films for the Humanities & Sciences, 2001. 53-minute VHS. ISBN: 0-7365-3174-2. According to the WorldCat database citation of this film, it "Thoroughly examines Henry David Thoreau's *Walden*, including its historical significance, spiritual interpretations, and ongoing relevance to contemporary concerns."
- Dunlap, Julie, and Marybeth Lorbiecki. *Louisa May and Mr. Thoreau's Flute*. Illus. by Mary Azarian. New York: Dial, 2002. 32p. Hardcover, ISBN: 0-8037-2470-5, \$16.99.
- . *Louisa May and Mr. Thoreau's Flute*. Anonymous untitled reviews: *Publisher's Weekly*, 249, no. 35 (2 September 2002): 76; *Kirkus Reviews*, 70, no. 15 (1 August 2002): 1126. Untitled review by Mary M. Burns, *Horn Book Magazine*, 78, no. 5 (Sept./Oct. 2002): 549.
- Enloe, Charles. "Building, Old-Style." *American Forests*, 108, no. 2 (Summer 2002): 13. Brief report on the timber-framing method used in constructing the replica of Thoreau's Walden house at the Thoreau Institute at Walden Woods.
- Foster, David R. *Thoreau's Country: Journey through a Transformed Landscape*. Untitled reviews: Carl Reidel, *American Forests*, 108, no. 2 (Summer 2002): 13; Jennifer Potter, *TLS*, 5165 (29 March 2002): 31.
- Friesen, Victor Carl. *The Year Is a Circle, A Celebration of Henry David Thoreau*. Toronto: Natural Heritage/Natural History, 2002. 144p. Paperback, ISBN: 1-8962-1903-9, \$17.95.
- Furman, Andrew. "Thoreau in the Everglades." *Chronicle of Higher Education*, 48, no. 49 (16 August 2002): B10–B12. Leading a college literature-and-environment class on a field trip to make Thoreau's writings meaningful to students.
- Galles, Gary M. "Thoreau and 'Resistance to Civil Government.'" <http://www.mises.org/fullstory.asp?control=1050>. Ludwig von Mises Institute, Auburn, Alabama. Posted 20 September 2002. "Modern Americans live lives considerably less simple than that of Thoreau on Walden Pond. But his insights in 'Civil Disobedience' are, if anything, more important in our far more complex world, because that sheer complexity often disguises the sorts of foundational questions he considered about the defensible role for government in the lives and liberties of its citizens. And with a government whose current ubiquity would amaze and appall him, there is no doubt that Thoreau would find us further from his ideals today than in the 1840s, when he wrote it."
- Hirshfield, Jane. "Thoreau's Hound: On Hiddenness." *American Poetry Review*, 31, no. 3 (May/June 2002): 7–12. Impressively thoughtful assessment of the concept of hiddenness that begins and ends with allusions to the famously enigmatic passage from *Walden* about losing a hound, bay horse, and turtle dove but does not otherwise deal directly with Thoreau.
- Johnson, D. B. *Henry Builds a Cabin*. Reviews. *Kirkus Reviews*, 15 February 2002; *Publisher's Weekly*, 4 February 2002; *School Library Journal*, 1 March 2002; *Horn Book Magazine*, 1 July 2002.
- Kunes, Robert Frank. "When the Surveyor of Walden Pond Came to New Jersey: H. D. Thoreau's 1856 Survey of Marcus Spring's Holdings in Middlesex County." *Coordinate*, 19, no. 1 (Spring 1997). According to the WorldCat database citation of this seventeen-page article, which citation does not list the page numbers the article appears on, this "Piece concerns the surveying done by Henry David Thoreau for Marcus Spring of a 200 acre tract on the Raritan River in Eagleswood, Perth Amboy, Middlesex County, New Jersey. Thoreau's survey forms the cover ill[ustration]. (Nov. 1856; original in the Concord Free Public Library)." *Coordinate* is a publication of the New Jersey Society of Professional Land Surveyors.
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- Maynard, W. Barksdale. "Thoreau's Walden House Revisited." *VAN [Vernacular Architecture Newsletter]*, 93 (Fall 2002): 21–24. An interesting account of the building of the replica at the Thoreau Institute at Walden Woods in Lincoln, Massachusetts, by Tedd Benson using frame-timber techniques, interspersed with passages and other relevant information from *Walden* and other sources.
- Revell, Donald. "Invisible Green V." *American Poetry Review*, 31, no. 2 (March/April 2002): 23–24. Assessment of the works of various poets and writers who exalt the beauty of nature, including Thoreau and ("even before him") Jefferson.
- Schneider, Richard J., ed. *Thoreau's Sense of Place: Essays in American Environmental Writing*. Untitled review: Michael Bennett, *College Literature*, 29, no. 2 (Spring 2002): 160–161. An obviously biased review that faults the volume for under-representing "the rubrics of race, class, gender, and sexuality in ... the underappreciated connections between nature and culture." Untitled review: Tim Ryan, *ISLE: Interdisciplinary Studies in Literature and the Environment*, 8, no. 2 (Summer 2001): 283–284.
- Schnur, Steven, ed. *Henry David's House*. Illustrated by Peter Fiore. Watertown, Mass.: Charlesbridge Publishing, 2002. 32p. Hardcover, ISBN 0-8810-6116-6, \$16.95.
- . *Henry David's House*. Anonymous untitled reviews: *Kirkus Reviews*, 70, no. 3 (2 February 2002): 190; *Publisher's Weekly*, 4 February 2002. Untitled reviews: Nancy Menaldi-Scanlan, *School Library Journal*, 48, no. 5 (May 2002): 178; John Peters, *Booklist*, 98, no. 15 (1 April 2002): 1340; Edna M. Boardman, *Library Talk*, 15, no. 4 (Sept./Oct. 2002): 39. Review: Carol Otis Hurst, "Winning Personalities," *Teaching PreK-8*, 32, no. (May 2002): 78–80.
- Stanlis, Peter J. "Robert Frost and Creative Evolution." *Modern Age*, 44, no. 2 (Spring 2002): 107–129. Although we have not

seen a copy of this article, it is billed as containing Frost's responses to studies on creative evolution by scientists Charles Darwin and—David Thoreau?

Steinberg, Neil. "Ready to Square Off over a Little Knowledge." *Chicago Sun-Times*, 11 October 2002, p. 24. A brief, amusing recollection of the author and his wife-to-be playing Trivial Pursuit with another couple and getting excoriated as a "brainiac" by the other fellow's "emaciated," "feather-haired wife" when he (the author) promptly and correctly answers the question: "This American author lived at Walden Pond and wrote a book about it."

Thoreau, Henry D. *Civil Disobedience*. North Charleston, S.C.: Booksurge, 2002. 30p. Paperback, ISBN: 1-5910-9326-0, \$3.95. Apparently a print-on-demand publication.

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———. *The Illuminated Walden*. New York: Sterling Publishing, 2002. 144p. Hardcover, ISBN: 1-5866-3695-2, \$19.95.

———. *Walden* [audiobook]. Narrated by William Hope. Surrey, England: Naxos Audiobooks, 2001. 5:14 hrs., ISBN 9-62634-732-5 (4 cassettes), \$22.98; ISBN 9-62534-232-3 (4 CDs), \$26.98.

———. *Walden* [audiobook]. Read by William Hope. Anonymous untitled review: *School Library Journal*, 48, no. 3 (March 2002): 88. Untitled review: Francisca Goldsmith, *School Library Journal*, 48, no. 4 (April 2002): 67. Review: Mary McCay, "Classics," *Booklist*, 98, no. 15 (1 April 2002): 1346.

———. *Walden*. North Charleston, S.C.: Booksurge, 2002. 296p. Paperback, ISBN: 1-5910-9015-6, \$4.95. Apparently a print-on-demand publication.

———. *Walden*. Lisboa [Lisbon]: Antígona, 1999. 366p. The first Portuguese translation of *Walden*, by Julio Henriques but based on a previous Spanish translation by Brazilian poet Astrid Cabral, who wrote the introduction. Illustrations by Thomas W. Nason.

Worley, Sam McGuire. *Emerson, Thoreau, and the Role of the Cultural Critic*. Untitled review: Ganter Granville, *New England Quarterly*, 75, no. 1 (March 2002): 165–168.

Wright, Carl C. "How I Began My Lifelong Walk with Henry Thoreau." *Christian Science Monitor*, 94, no. 68 (4 March 2002): 22. Brief account of the author's initial encounter with Thoreau when, as a 13-year-old, he read a sketch of Thoreau's life in a 1919 anthology by Leonidas W. Payne, Jr., and ending with a mention of his "surprise and new delight" by reading *Faith in a Seed* in 1993.



We are indebted to the following for information used in this Bulletin: Deborah Bier, Ron Bosco, Clarence Burley, Phil Cafaro, Antonio Casado da Rocha, Huey Coleman, Randall Conrad, Jim Dawson, Debra Kang Dean, Mike Frederick, Victor Carl Freisen, Dave Ganoe, Danielle Garland, Amanda Gilfeather, Bob Hudspeth, Karen Kashian, Barksdale Maynard, Austin Meredith, Wes Mott, Henrik Otterberg, Sandy Petrulionis, Abbie Rorer, Dick Schneider, Dale Schwie, Corrine Smith, David Stiles, Jeanie Stiles, Mark Stirling, Laura Dassow Walls, Lonnie Willis, Richard Winslow III. Please keep your editor informed of items not yet added and new items as they appear.

The tops of mountains are among
the unfinished parts of the globe....

"Ktaadn," *The Maine Woods*

Announcements

ANNUAL GATHERING 2003 CALL FOR PROPOSALS

Please let the Annual Gathering Committee know if you have an idea for a workshop, panel discussion, activity, or speaker. The program theme for 2003 is "Thoreau and the Emersonian Influence." To submit a proposal, send your name, contact information, topic, and a one-page abstract no later than 13 December 2002 to the Thoreau Society, Annual Gathering Committee, 44 Baker Farm, Lincoln, MA 01773-3004 U.S.A.

CALL FOR NOMINATIONS FOR THOREAU SOCIETY AWARDS

The Awards Committee of the Thoreau Society solicits nominations for (1) the Thoreau Society Distinguished Achievement Award, which recognizes an extraordinary accomplishment, whether or not limited in time or scope, that substantially enhances our understanding and appreciation of Thoreau and his legacy, (2) the Thoreau Society's Walter Harding Distinguished Service Award, which recognizes accomplishments over a sustained period of time in the areas included in the Society's mission statement or contributions that serve the Society itself and the Society's members, (3) the Thoreau Society Medal, which recognizes significant and sustained contributions that exemplify the ideals and values represented by Henry Thoreau. For more information, please contact any member of the Awards Committee: Susie Carlisle, Chair (scarlisl@gis.net); Dave Ganoe (dbganoe@dmv.com); Wes Mott (wmott@wpi.edu); or Joel Myerson, advisor to the Committee (myerson-joel@sc.edu). The deadline for receipt of nominations and all supporting documentation by the Committee is 15 February 2003. Address formal nominations and supporting documentation *in triplicate* to Susie Carlisle, Chair, Awards Committee, Thoreau Society, 44 Baker Farm, Lincoln, MA 01773-3004 U.S.A.

THOREAU SOCIETY FELLOWSHIPS AVAILABLE

The Thoreau Society is pleased to announce a new round of competition for Thoreau Society Fellowships. As with this past year's, the coming year's three fellowships will be available for researchers at the Henley Library of the Thoreau Institute at Walden Woods, which houses the Collections of the Thoreau Society. The stipend for each fellowship is \$1,000. *Fellowships are available only to members of the Thoreau Society.* (Thoreau Society employees, members of the Society's Board of Directors, and their family members, as well as employees of the Walden Woods Project, the Thoreau Institute at Walden Woods, the respective Boards of those organizations, and their family members are *not* eligible for these fellowships.) Fellowships are available for any study or activity that pursues the goals of the Thoreau Society as expressed in its Mission Statement: "stimulating interest in and fostering education about [Thoreau's] life,

works, and philosophy and his place in his world and ours." The major portion of research conducted during the fellowship period, which is one continuous month, must be done at the Henley Library of the Thoreau Institute at Walden Woods; however, it is understood that recipients coming from afar may also wish to consult the holdings of libraries in the Concord, Cambridge, and Boston areas during a portion of the fellowship period. Applications must include (1) a Project Narrative of no more than five double-spaced pages describing the project and its history to date, outlining the work to be done during the one-month fellowship period, discussing the resources of the Henley Library relevant to the project, and including plans for disseminating the completed project; (2) a brief (no more than five pages) résumé or curriculum vitae; (3) two letters of recommendation by persons familiar with the applicant's proposed project area and who can comment meaningfully on the applicant's ability to see the proposed project through to completion. Send five copies of the Project Narrative and résumé or curriculum vitae to Ronald A. Bosco and Helen R. Deese, Co-Chairs, Thoreau Society Fellowships Selection Committee, 44 Baker Farm, Lincoln, MA 01773-3004 U.S.A. Letters of recommendation must be sent by their authors directly to the co-chairs of the Committee at the address above. We regret that we cannot accept electronic applications or letters of recommendation. The deadline for receipt of all applications and supporting materials by the Committee is 31 March 2003. Applicants will be notified of the Committee's decisions by 1 May 2003. The fellowship may be used anytime between 1 July 2003 and 30 June 2004.

SUBMISSIONS SOUGHT FROM MEMBERS FOR THE THOREAU SOCIETY'S OFFICIAL *WALDEN 2004* CALENDAR

In celebration of the 150th anniversary of the publication of *Walden*, the Thoreau Society will publish a calendar featuring photographic art of Walden Pond and its environs by members of the Society. Twelve images selected by a panel of judges from among images submitted by members of the Society will be used as illustrations for each month of the year. Members are invited to submit for consideration up to four individual photographic images that they have themselves taken of Walden Pond and its environs. Photographic images from across the seasons are especially encouraged. Submissions must be *8x10 color horizontally or landscape-oriented photographs*. Do not send originals, as submissions cannot be returned. We regret that we cannot accept electronic submissions. Please note that persons whose images are selected for inclusion in the calendar will be required to assign copyright on those images to the Thoreau Society. The deadline for receipt of all submissions in the Thoreau Society office is 15 January 2003. Address submissions to *Walden 2004* Calendar Selection Committee, Thoreau Society, 44 Baker Farm, Lincoln, MA 01773-3004 U.S.A.

CALL FOR PAPERS ISSUED FOR THOREAU SOCIETY'S SPECIAL SESSIONS AT 2003 MLA CONVENTION

In anticipation of *Walden's* 150th anniversary, both panels sponsored by the Thoreau Society at the December 2003 Modern Language Association (MLA) convention in San Diego will feature reassessments of the far-reaching importance of Thoreau's classic book. Possible topics for papers include the variety of ways in which this book's influence has changed through the years since its publication, reconsiderations of its role and significance

in American or World literature and culture, or explorations of the concept of "Walden" and its meaning today. Send abstracts to Laura Dassow Walls (wallsl@lafayette.edu) or Sandy Petrulionis (shp2@psu.edu) by 15 February 2003. For information on the MLA convention, visit www.mla.org.

CALL FOR PAPERS ISSUED FOR 2003 ASLE CONFERENCE

The fifth biennial Association for the Study of Literature and the Environment (ASLE, pronounced "AZ-lee") conference will take place 3–7 June 2003 at Boston University. The conference slogan is taken from Thoreau's "Ktaadn": "the *solid* earth! the *actual* world!" The conference themes ("Sea—City—Pond—Garden") seek to emphasize the attractions of the conference location, so presentations are especially encouraged on coastal literature, urban and suburban nature, environmental justice, the Thoreauvian and Emersonian influences on nature writing, and landscapes with human figures. Confirmed speakers include E. O. Wilson and Laura Walls (for a dialogue on interdisciplinary work between the sciences and humanities); Lawrence Buell and Leo Marx (for a debate on ecocriticism); Barbara Neely (author of *Blanche Cleans Up*, a novel touching on environmental justice issues, set in Boston); urban environmental historian Sam Bass Warner (author of *Streetcar Suburbs* and *The Urban Wilderness*); Cynthia Huntington (author of *The Salt House*, about Cape Cod); John Hanson Mitchell (author of *Living at the End of Time*, *Walking toward Walden*, *Ceremonial Time*, and other works); native American storyteller, essayist, and poet Joseph Bruchac; ecologist Sandra Steingraber (author of *Living Downstream* and *Having Faith*); and fiction writer and environmental activist Grace Paley. The conference will begin on Tuesday 3 June with small workshops in the afternoon and an opening plenary session in the evening. Concurrent sessions will run 4–7 June. The afternoon of Thursday 5 June will feature field sessions at such places as the Arnold Arboretum, the Olmsted National Historic Site, the Emerald Necklace of urban parks, and Boston Harbor. Field trips on Saturday 7 June will take participants to Plum Island Nature Reserve, Provincetown (on the Cape, via ferry), and Concord (including Walden Pond and the Thoreau Institute). Proposals and abstracts should be sent to President-elect Ian Marshall (ism2@psu.edu) at Penn State, Altoona. In order to reduce the number of concurrent sessions, participation is encouraged in roundtable discussions and poster sessions, as well as in traditional paper sessions. Participation is limited to one session per person. Registration procedures should be in place by 1 January 2003. Publishers' representatives seeking to participate in the book exhibit should contact Karla Armbruster (armbruka@webster.edu) and Kathy Wallace (wallace.150@osu.edu). For more information, including membership information, see the ASLE Website at www.asle.umn.edu.

CALL FOR PAPERS ISSUED FOR ASLE SPECIAL SESSIONS AT 2003 MLA CONVENTION

Emerson and natural disasters will be the subjects of ASLE's (Association for the Study of Literature and the Environment) two special sessions at the 2003 MLA (Modern Language Association) convention in San Diego. For the first session, "Emerson: Language and Nature," papers are invited on Emerson's views of language and the natural world. Topics may include humans' role in nature; progress and nature; natural law; natural and human power. For the second session, "Nature's Rage and Nature's

Plans," papers are invited on portrayals of nature's "disasters." Topics include how floods, earthquakes, volcanoes, and so on are presented in film, fiction, media, or popular culture. One-page abstracts and vitae should be sent by 1 February 2003 to Bonney MacDonald, ASLE, English Department, Union College, Schenectady, NY 12308. No email submissions. For more information, including membership information, see the ASLE Website at www.asle.umn.edu.

Calendar of Events

OCTOBER 7, 2002–SEPTEMBER 1, 2003

THE PRICE OF FREEDOM: ANTHONY BURNS AND THE FUGITIVE SLAVE ACT

Historical artifacts and educational material on display at John Joseph Moakley U.S. Courthouse, Boston, Massachusetts, tell the story of Boston in the 1850s and the famous 1854 case of Anthony Burns, which in part prompted Thoreau to write "Slavery in Massachusetts." Call (617) 748-4185 for more information.

OCTOBER 8–DECEMBER 17, 2002 (ALTERNATE TUESDAYS); JANUARY 14–APRIL 8, 2003 (TUESDAYS)

THE TRIAL OF ANTHONY BURNS

Commissioned by the James D. St. Clair Court Education Project as part of its ongoing Arts and the Law series, this play, which will be performed at John Joseph Moakley U.S. Courthouse, Boston, Massachusetts, is designed for student audiences and commemorates the 1854 trial that challenged America's justice system, fueled the abolitionist movement in Massachusetts, and in part prompted Thoreau to write "Slavery in Massachusetts." Call Beth Dunakin at (617) 748-4185 for more information.

NOVEMBER 16, 2002

1–4 p.m.

BOOK SIGNING WITH PHOTOGRAPHER BONNIE McGRATH

Photographer Bonnie McGrath will be available at the Thoreau Society Shop at Walden Pond, 915 Walden Street, Concord, Massachusetts, to discuss and sign copies of her book *Walden Pond*, which features her photographs of the pond. Call (978) 287-5477 for more information.

DECEMBER 7, 2002

12 noon–4 p.m.

BOOK SIGNING WITH TIM SMITH

Tim Smith, clerk at the Thoreau Society Shop at Walden Pond, will be available at a special Holiday Open House at the Thoreau Society Shop at Walden Pond, 915 Walden Street, Concord, Massachusetts, to discuss and sign copies of his new book, *Walden Pond Then and Now*. Call (978) 287-5477 for more information.

DECEMBER 29, 2002

12 noon–1:15 p.m.

MLA SESSION (1ST OF 2): TRANSCENDENTAL COSMOPOLITANISM

Thoreau Society Board member Laura Dassow Walls of Lafayette College will preside over this session, which is sponsored by the Thoreau Society and will feature Wai Chee Dimock of Yale University on "Planetary Time in Concord," Lawrence I. Buell of Harvard University on "A European Emerson," and Noelle A. Baker of the University of Wisconsin, Oshkosh, on "'Break Every Bond': Transcendental Cosmopolitanism in Providence, Rhode Island." Session will take place at the Manhattan Hilton Hotel in New York City. Visit www.mla.org for more information.

DECEMBER 30, 2002

1:45–3 p.m.

MLA SESSION (2ND OF 2): EMERSON, THOREAU, AND THE POLITICAL LIFE

Thoreau Society Board member Sandy Petrulionis of Penn State University, Altoona, will preside over this session, which is sponsored by the Thoreau Society and will feature Jennifer A. Gurley of the University of California, Berkeley, on "Thoreau, Emerson, and Socrates," and Eric Glenn Wilson of Wake Forest University on "Emerson, Thoreau, and Public Things." Session will take place at the Manhattan Hilton Hotel in New York City. Visit www.mla.org for more information.

MARCH 4, 2003

4:30 p.m.

SEMINAR ON "THE TRANSCENDENTALISTS AND THEIR WORLD"

Robert A. Gross of the College of William and Mary will speak at the American Antiquarian Society, Worcester, Massachusetts. Visit www.americanantiquarian.org for more information.

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Editor: Bradley P. Dean

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Established in 1941, the Thoreau Society, Inc., is an international nonprofit organization with a mission to honor Henry David Thoreau by stimulating interest in and fostering education about his life, works, and philosophy and his place in his world and ours; by coordinating research on his life and writings; by acting as a repository for Thoreauviana and material relevant to Henry David Thoreau; and by advocating for the preservation of Thoreau Country. Membership in the Society includes subscriptions to its two publications, the *Thoreau Society Bulletin* (published quarterly) and *The Concord Saunterer* (published annually). Society members receive a ten-percent discount on all merchandise purchased from the Thoreau Society Shop at Walden Pond and advance notice about Society programs, including the Annual Gathering.

Membership: Thoreau Society, Penn State, Altoona, 129 Community Arts Center, Altoona, PA, 16601, U.S.A.; voice-mail: (781) 259-4756; e-mail: TSmembership@walden.org.

Merchandise: (including books and mail-order items): Thoreau Society Shop at Walden Pond, 915 Walden Street, Concord, MA 01742-4511, U.S.A.; tel: (978) 287-5477; fax: (978) 287-5620; e-mail: Shop@walden.org. (To visit our e-store, click "the store" at the top of the home page, www.walden.org.)

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